CHARLTON
$1
COMICS
The CHARLTON BULLSEYE
no.4
STATON

PEACEMAKER

BULLSEYE

Believe it or not, it's finally here! The Charlton Bullseye is alive and well . . . but now we're living in Derby, Ct. That's right! The entire CPL/Gang has pulled up stakes and is now living in the heart of Charlton land. I'm not trying to make excuses for being a few months late . . . but brother, do we have some good reasons! Not only did we just complete a 1300 mile move, but yours truly has just entered the ranks of professional comic artists by doing some inking for the folks in Derby. All of which consumes much of the thing which I laughingly refer to as "free time". Add to all the hassles of a few legal complications over material used and you have another good reason why we're late. A special thanks goes out to Joe "The pro" Staton for coming through at the last minute with the dynamite cover gracing this issue. So now you've got the story . . . is all forgiven?

We've received some interesting comments of our last issue, the Kung-Fu special. It seems that not as many as thought had any interest in the martial arts and a few of you even **complained!** To those individuals who felt that last issue wasn't up to par . . . well . . . we'll strive to be a little more well-rounded in the future. Granted, there wasn't much there but a Sanho Kim strip but we felt that the material was top-notch and deserved a whole issue. (and the majority of you agreed with us!)

In case I didn't mention it before, the winners of the **First Annual Bullseye Art Contest** were Bruce Patterson of New York, N.Y. and Kevin Phillips of Houston, Texas. Congrats goes out to both of these budding talents! Hopefully, space permitting, we will display those illos in Bullseye #5.

Are you ready for another contest? You better get ready then for . . . **THE FIRST ANNUAL BULLSEYE WRITING CONTEST!** That's right, rabid readers! Now you'll have the opportunity to join the Charlton writing team . . . and here's all you have to do. You can submit either an article or comic script pertaining to any past or present Charlton character. (with the exception of licensed properties; i.e. King Features, Universal, etc.) The rules are as follows:

1. No script can be longer than five pages.
2. No article can be less than four pages long or more than ten pages.
3. All entries must be type written and double-spaced. No hand written entries will be accepted.
4. No entries will be returned without a S.A.S.E.
5. The winner of "BEST SCRIPT" will have his story illustrated by one of Charlton's top artists and will receive a page of original art from that story. The winning story will be featured in an issue of Bullseye.
6. The winner of "BEST ARTICLE" will have it published in the Bullseye and will receive the page illustration by one of Charlton's top artists.
7. Deadline for material will be June 1, 1976.

Is all that clear, readers? Okay then, let's hear those typewriters clickin'!

More and more we, here at Charlton central, are getting bombarded with cards and letters asking for back issues of The Charlton Bullseye. In the past, we have not been able to keep issues in stock but now . . . you can get any back issue you want by writing to Bud Plant, P.O. 1886, Grass Valley, Calif. 95945. (Price: Bullseye #1-$1.50, Bullseye #2-$1.00, and Bullseye #3-$1.25.)

This issue of Bullseye has to be, without a doubt, the finest issue we've put together for you yet. A lot of time and effort was contributed by all parties concerned we're pretty proud of it. As you all know, this issue premieres the return of the one-and-only **E-MAN!** Nick and Joe are very proud of this effort and they're looking forward to your comments. I might add that they have some real surprises in store for us in upcoming issues, so stay with us! Backing up our E-Man tale is a super-surprise entry . . . part one of a brand-new **DOOMSDAY PLUS ONE** story written and drawn by Jocular John Byrne! The conclusion of the story will be published in the next issue of Bullseye and there are a few changes in store for our adventuring foursome! While on the subject of the "Jocular One", this issue's interview is an interesting conversation between that rascally robot . . . Rag-2000 and his creator. And, as always, an entertaining article by our own Roger (Stamo) Stern on Charlton's sci-fi comics. Let's not forget our knock-out cover by Joe Staton or the other illos contributed by Al Milgrom, John Byrne, Frank Thorne, and Walt Simonson.

Be sure to be with us next issue when we will feature **"The Return of the Question"** by Mike Uslan and **Alex Toth!** Also in Bullseye #5 will be part 2 of Doomsday Plus One, articles on Charlton's King Features properties, an interview with Phantom artist . . . Don Newton and illustrations by Walter Simonson, P.A.M., Don Newton, John Byrne, Jack Abel and more Continuity goodies! See ya then!

Your fearless editor,
Robert B. Layton

We get by with a little help from our friends: Neal Adams, John Byrne, Nick Cuti, Paul Delpo, Dick Giordano, Pete Iro, Lee Layton, Al Milgrom, Barbara Ostrander, Bill Pearson, Joe Staton, Roger Stern, Frank Thorne, George R. Wildman and Walt Simonson.

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THE SURFACE OF THE SEA IS A LONELY, DESOLATE PLACE SO OFTEN REFERED TO AS A **DESERT**. BUT THOSE WHO CALL IT SO ARE MERELY DECEIVED! IF THERE ARE WONDERS ON THE LAND, THEN HOW MANY MORE WONDERS MUST HAVE OCCURED ON THIS GREATER AREA? WHAT DOES IT CLOAK BENEATH ITS PLACID SURFACE? WHEN YOU CROSS THE SEA, CROSS IT WITH YOUR EYES WIDE OPEN AND BE READY FOR **ANYTHING**.

E-MAN

EDITOR: **BOB LAYTON** * WRITER: **NICOLA CUTI** * ARTIST: **JOE STATON** * LETTERER: **PETE IRO**

E-MAN, WILL YOU PLEASE GO OVER AGAIN WHY WE'RE HERE IN THE MIDDLE OF THE OCEAN **DISGUISED** AS BUOYS. MY FEET ARE SOAKED AND I'M CATCHING A COLD.

GONG! GONG! GONG!

WE'RE HELPING **MALISER** ON A CASE. SEVERAL SHIPS AND AIRCRAFT HAVE **DISAPPEARED** FROM THIS AREA AND A LAST TRANSMISSION FROM ONE SHIP DESCRIBED A **GHOST** GALLEON!

"...AND WHY THE SEA IS BOILING HOT"

SAY, NOVA, **WHY** DO THEY CALL THESE THINGS **BUOYS**?

HOW SHOULD I KNOW? I'M A **GIRL**! AND WILL YOU GET RID OF THAT LOUSY BELL CLAPPER? YOU'RE GIVING ME A **HEADACHE**!

GONG! GONG! GONG!

LOOK! THERE'S SOMETHING **GLOWING** OVER THERE. WE... HEY! BUOYS DON'T HAVE PROPELLERS.

NEITHER DO **GIRLS** BUT I SUGGEST THAT YOU **GROW** ONE QUICKLY AND FOLLOW ME.

THE GREAT LEVIATHAN LOOMED ABOVE THE WATERS IN DEFIANCE OF NATURE'S LAWS. THE LAWS IT DID FOLLOW WERE OBVIOUSLY UNEARTHLY.

IT IS A *GALLEON!* THAT LAST RADIO MESSAGE WAS RIGHT!

THE *"JOLLY ROGER"* BANNER MAKES ITS PURPOSE ALL TOO CLEAR, BUT I SUPPOSE YOU'LL WANT TO TRY AND BOARD IT ANYWAY.

YEAH, THAT'S WHAT I FIGURED BUT OF WHAT USE IS A GRAPPLING *HOOK?* IF THAT SHIP IS A GHOST OR ILLUSION THE HOOK WILL GO RIGHT THROUGH IT.

I'M GAMBLING THAT THE SHIP IS *SOLID.*

AND I'VE WON!

CLUNK!

BOTH ENERGY GUARDIANS OF JUSTICE RETURN TO THEIR HUMAN FORM BEFORE BOARDING THE STRANGE CRAFT.

THE COAST SEEMS *CLEAR* SO FAR, NOVA. I DON'T THINK THERE'S A CREW ABOARD.

YOU'D BE READY FOR THEM IF THEY WERE HERE, CAPTAIN LONG JOHN *ORANGE!*

CAPTAIN *HOOK* WOULD HAVE BEEN MORE APPROPRIATE.

RIGHT, I KEEP FORGETTING THAT WE'RE NOT IN *COLOR* ANY MORE.

E-MAN, DO YOU HEAR *NOISES* COMING FROM THERE? MECHANICAL NOISES?

THIS IS AWFULLY *REAL* FOR A GHOST SHIP AND I HAVE A GOOD IDEA ABOUT WHAT WE'RE GOING TO FIND DOWN THERE.

I THINK I KNOW WHAT YOU MEAN. IT SEEMS AS IF WE WEREN'T THE *ONLY* ONES IN DISGUISE.

IT'S A SHIP ALRIGHT BUT NOT A SEA GOING CRAFT. IT'S AN *AIR SHIP!*

I DON'T SEE ANY PROPELLERS OR JETS SO IT MUST HAVE AN *ANTI-GRAVITY* ENGINE. WHAT COUNTRY ON EARTH COULD HAVE DEVELOPED IT.

MAYBE *NO* COUNTRY ON *EARTH* DID DEVELOP THIS SHIP. WHAT DO YOU MAKE OF THOSE SYMBOLS, NOVA? YOU'RE A COLLEGE STUDENT. ARE THEY EGYPTIAN HIEROGLYPHICS?

I'M CERTAIN THEY'RE *NOT*, NOR ARE THEY BABYLONIAN OR FROM ANY LANGUAGE I'VE EVER SEEN.

IT'S SURELY ALIEN.

BEHIND YOU, NOVA! MOVE OUT OF THE WAY! YOU'RE IN MY LINE OF FIRE!

WOR!

EEYOW!

WOR!

BUT BEFORE EITHER ONE OF THEM COULD FIRE OFF AN ENERGY BOLT, THE PIRATES ATTACKED. HOWEVER, THEIR WEAPONS DIDN'T FIRE MINI-BALLS.

THE RAYS FROM THE ALIEN'S PISTOL SEEMED TO WRENCH THEIR BODIES FROM THEIR MINDS AND SENT THEM BOTH INTO A MAELSTROM OF WHIRLING FLUID SHAPES, DRIFTING APART...

E-MAN.

NOVAAAAA!

SENSE ORGANS REGISTER SHOCK FROM A THICK, COLD ATMOSPHERE. A SEA TURTLE'S SHAPE TAKES FORM AND THE DAZED ENERGY WOMAN REACHES FOR IT.

I'M GOING WHICHEVER WAY YOU'RE GOING, BIG FELLOW AND I HOPE YOU WON'T MIND A HITCH-HIKER.

GOTCHA! BUT WAIT A MINUTE! IF YOU'RE A SEA TURTLE, THAT MEANS I'M *DROWNING*! I'D BETTER GROW SOME *GILLS*, AND *FAST*.

WITH THE ADDITION OF GILLS THERE IS A SURGE OF OXYGEN TO NOVA'S BRAIN AND HER MIND CLEARS. SHE REALIZES WHERE SHE IS AND WHAT SHE HAS HOLD OF.

HO, GEE2, THIS IS A *SUB* AND NOT LIKE ANY SUB I'VE EVER SEEN BEFORE. IT MUST BELONG TO THE *ALIENS*.

SORRY, CHARLIE!

IT'S HEADED FOR THAT CAVE. THAT'S WHERE ITS BASE OF OPERATIONS MUST BE LOCATED. I'LL TAG ALONG FOR NOW BUT I'VE GOT TO BE READY TO MAKE MY MOVE QUICKLY. I WISH I KNEW WHERE E-MAN WAS.

LLOYD BRIDGES WAS HERE

NOW I'M IN TROUBLE! THE ONLY THING I CAN CHANGE TO IN A CAVE AND REMAIN INCONSPICUOUS IS A ROCK OR...

A BAT! WITH APOLOGIES TO THE CAPED CRUSADER

I'LL FOLLOW THIS TUNNEL AND SEE WHERE THE PATH LEADS.

I SHOULD HAVE GUESSED THAT IT WOULD LEAD TO AN UNDERGROUND HARBOR! THEY MUST BE PLANNING AN INVASION AND THEY'RE USING THE OCEAN AS THEIR BASE OF OPERATIONS. I'LL GET A CLOSER LOOK AT ONE OF THEM WITHOUT THEIR PIRATE DISGUISE.

GLAH! HIDEOUS LOOKING MUGG BUT ONE OF THEM MAY BE E-MAN INCOGNITO I'LL TRY TO MAKE CONTACT...

...LATER!

OUCH!

WHOOP!

MAKE ROOM, FELLERS. THIS IS THE *ONLY* PLACE I CAN HIDE WHILE I TRY TO HEAL UP MY WOUNDS.

YIKES! THEY'RE *VAMPIRE BATS* AND THEY SMELL BLOOD, MY BLOOD!

WELL, YOU AIN'T GONNA SINK YOUR *FANGS* INTO THIS GIRLIE ...WOUNDED OR NOT. TAKE THAT!

AS BEWILDERED BATS BITE THE DUST AN EXCITED NOVA IS UNAWARE OF AN ALLY WHO IS COMING TO HER AID.

AN' THAT!

ZOWIE

HANG IN THERE, NOVA. *HELP* IS ON THE...

ZTWANG

OHH! THAT SMARTS.

E-MAN! OH NO! WHAT HAVE I DONE?

HONEY, YOU PACK SOME WALLOP. WE'VE GOT TO BE CAREFUL WHEN WE BECOME SEPARATED ON A MISSION.

I'M SO GLAD THAT YOU'RE ALRIGHT, BABY, BUT YOU'RE A MESS.

IF IT AIN'T *FATAL*, IT'S NO SWEAT!

SNAP!

SNAP!

IT'S THAT EASY, HUH? WHAT ARE WE GOING TO DO ABOUT THE *INVADERS*? HOW ARE WE GOING TO STOP THEM FROM TAKING OVER THE EARTH?

INVADERS? TAKING OVER THE EARTH? I'M AFRAID THAT YOU'VE GOT THEM WRONG. THEY'RE JUST WHAT THEY PRETENDED TO BE, *PIRATES*! THEY CAME TO EARTH TO *ROB* IT OF ALL OF ITS VALUABLE MINERALS.

SNAP!

THEY'RE RAIDING THE SEAS! THEY RIGGED THE GHOST SHIP TO KEEP AWAY THE CURIOUS.

EXACTLY, BUT JUST BECAUSE THEY'RE THIEVES DOESN'T MEAN THAT THEY'RE NOT ALSO KILLERS, SO BE CAREFUL.

ZUM GULO MOX!

WHAT DID YOU SAY?

I WAS HOPING WE WOULDN'T BE SPOTTED! WITH THE ENTRANCE DOORS SHUT WE'RE *TRAPPED*!

THEN WE'D BETTER KEEP *MOVING*! REMEMBER WHAT THOSE GUNS DID TO US THE LAST TIME, PLAN 25!

TZZM!

ZZZWORP!

WOW!

WE NEVER TRIED PLAN 25 BEFORE! IT'S TRICKY.

IT'S *TOGETHERNESS*, READY?

NOW!

I'M HEADING TOWARD THE COVE. *UNDERWATER* IS OUR ONLY WAY OUT!

BUT THOSE SUBS ARE HEAVILY ARMED AND *MANNED*

WORK!

WORK!

WORK!

NOVA! THE SUB!

TZZT-Z-Z!

TZANG!

SPROING!

KA-BOOM!

GET ABOARD THE GHOST SHIP. I'LL PROTECT YOUR REAR.

GOOD, BECAUSE IT'S STILL TENDER!

OKAY, IT'S ALL CLEAR. THERE'S NO ONE ABOARD.

RIGHT!

WHAT GOOD IS THIS GOING TO DO US? WE CAN'T FLY IT OUT OF HERE.

NEITHER COULD THEY BUT WE DID SEE IT OUTSIDE. IT MUST BE CAPABLE OF TRAVELING UNDERWATER.

GLUB!

WELL, SONOVAGUN!

THE GHOST GALLEON IS SLOWED IN ITS FLIGHT BY THE HUGE SAILS WHICH ARE ACTUALLY ANTI-GRAVITY SCREENS

THEY'RE CLOSING IN ON US.

THEN IT'S TIME TO *SURFACE*. I'VE ALREADY RADIOED AHEAD FOR HELP.

THERE IT IS!

KAWOOSH!

BRING YOUR JETS IN, GENERAL! THEY'RE BEING PURSUED BY ALIEN CRAFTS.

SSSSH!

DOVE TO FLOCK. HIT 'EM HARD!

WOOSH! WHOOM!

HEY, MALISER, IT'S *PETER PAN* AND *WENDY* WE SAVED THE EARTH AGAIN!

YEAH, AND PEOPLE STILL DUMP *WASTE* INTO THE RIVERS AND *CUT* DOWN THE FORESTS. WE MIGHT AS WELL LET THE ALIENS HAVE IT.

END.

THE CHARLTON NEWS

NINE TITLES DROPPED! UNIVERSAL CONTRACT SIGNED

Once again it's our sad duty to report the cancellation of nine of Charlton's titles. Charlton felt that these books weren't living up to their sales potential . . . Any material left over will eventually see print in the Bullseye. **Doomsday +1**, **House of Yang**, **Vengeance Squad**, **Creepy Things**, and **Beyond the Grave** will see the end of their run with issue #6. **Wheelie and the Chopper Bunch** (#7), **Yang** (#13), **Midnight Tales** (#18), and **Time for Love** (#47) will be discontinued also.

Don't dismay though, fearless ones. Charlton has just signed a contract with Universal Studios for the comic book efforts of two of their top-rated television shows. **The Six Million Dollar Man**, and **Emergency!** Each of these will have a four-color presentation, and a black and white format. The color books will be handled by Nick Cuti and Joe Gill on the writing with Joe Staton, and the Damaino Studio taking the art chores. On the black and white, Nick Cuti, Mike Pelowski, and Joe Gill will do the writing. Continuity Studios featuring Neal Adams, Dick Giordano, and the Crusty Bunkers will be taking the art assignments. The first issue of the color books will be on the stands by mid-March with the black and whites arriving in early April.

We have been informed that Nick Cuti will be leaving Charlton in June. No other information was available at presstime.

Sanho Kim has also left Charlton to return to his native Korea for a military hitch.

Speaking of **Billy the Kid**, the Bonanza Sirloin Pits of New England will be giving away free Billy the Kid coloring menus in the near future. The art was rendered by Willy Warren Settler. Now if we can just get Underwriters Laboratories to do an **E-Man** coloring book.

By now, we're sure that you've noticed the price hike to 30¢ which other companies have done also. But, unlike the others who have dropped to 17 pages, Charlton will remain at 22 pages. Subscriptions are now $1.80 a year for six issues. Also, a new guide for writing, lettering, art, etc. for comics is being planned.

Remember the "C" that used to be the cover emblem of Charlton? Well, it's been revamped to give it a more internal, oval appeal, and will be used in the lower right corner of the book.

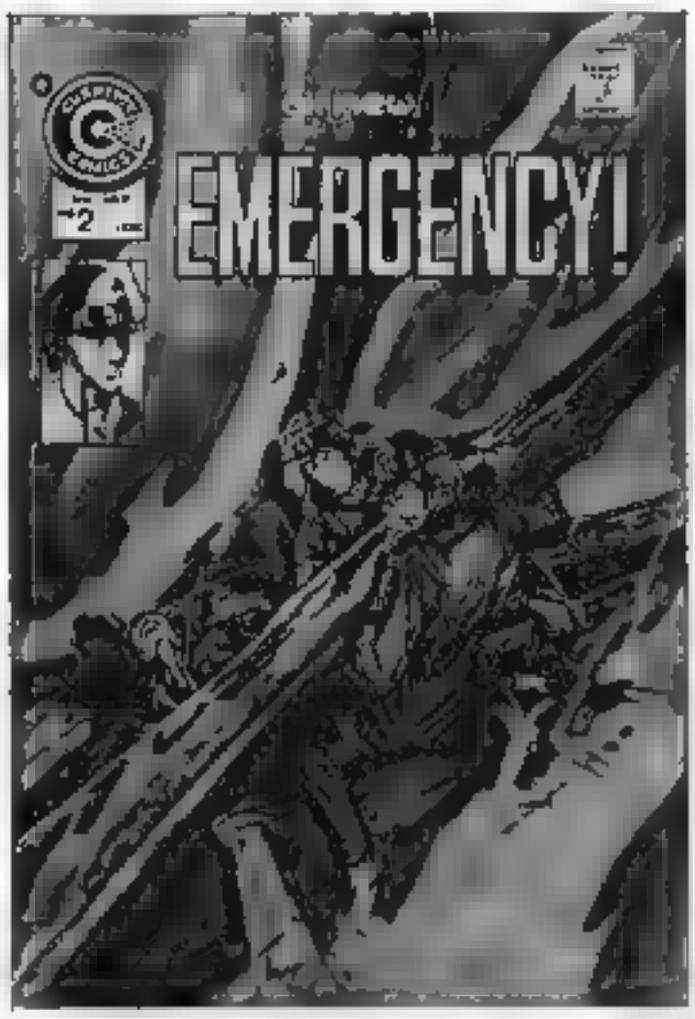
Beginning with issue #2 of **Emergency!** the Cast-o-Blankers will take over the art chores.

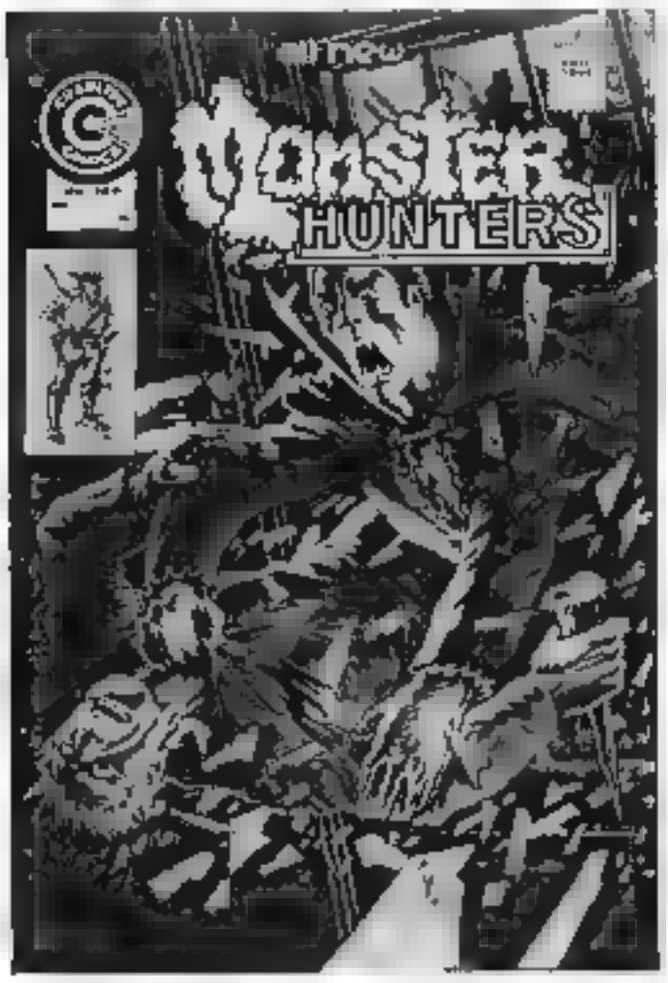
Surefire Don Sherwood has done a fill-in issue of the **Phantom** and will appear in issue #72. But never fear, faint-hearted Ones. Dandy Don Newton returns in #73 when the Ghost-Who-Walks meets the signers of the Declaration of Independence for a special bicentennial issue. Then, stay tuned, spy-smashers, when the **Phantom** crosses the path of Dr. Nevar.

Issue #5 of **Space: 1999** will feature a story by Nick Cuti and John Byrne; "The Gods of Planet Olympus" Issue #6 has a story, "Water World" by the same team; in which the space wanderers come upon a world inhabited by shark-men, lobster-men, octopus-men, etc.

In an upcoming **Many Ghosts of Dr. Graves**, Nick Cuti, and Tom Sutton team-up for another booklength of the world famous ghostbreaker.

Trying to prevent the accident that caused him to become the **Six Million Dollar Man**, Steve Austin returns to the past in the third issue of his color adventures. Other episodes in future issues will find him trying to prevent a scandal in the Mid-East and a battle with a dimensional man.





Switching over to the other Universal book, **Emergency!**, in its second issue, we will follow the efforts of our two paramedics as they combat a "Fire at Sea" aboard a luxury cruiser — Shades of Poseidon! The third outing has Gage and DeSoto attempting a rescue operation of a man on a hang glider trapped on a high tension wire — taken from a true story. Both stories will be brought to you courtesy of Nick Cuti.

Space: 1999 will be pushed up to eight times a year due to a contract agreement. Gray Morrow will still be handling the cover paintings. The sixth issue of the Alphans on their space oddessey, find them dealing with a man who has turned the moon into a paradise — only there's a price. In "Headache", the Alphans encounter a planet whose race has an unusual method of crime control. Both stories are by Nick Cuti.

Charlton is in the process of redesigning most of their titles' logo.

Pat Boyette has been given an assignment for the **Space: 1999** Black & White.

Bill Pearson, who is currently one of the guiding lights on the **Phantom**, says that book needs more letters. If you like the way the comic is being handled now, tell the boys in Derby what you think.

BLACK AND WHITE NEWS

As mentioned previously, Continuity Studios is handling the art chores on both of the Universal books **Emergency!** and the **Six Million Dollar Man**. For all of you frantic followers out there, here is a current listing of the Crusty Bunkers: Jersey Joe Brozowski, Jumpin' Joe Barney, Minute Mark Rice, Sal "Our Pal" Amendola, Cookin' Carl Potts, Audacious Terry Austin, Beastly Bruce Patterson, Bullet Bob Wiacek and Fearless John Fuller. Neal Adams and Dick Giordano will be doing work on both books and will oversee the entire project. Also, Adams will continue doing cover paintings for the two books.

We will be seeing a variety of talent on the **Six Million Dollar Man** from the likes of Howard Chaykin, Jack Sparling, Win Mortimer and Ed Davis.

Upcoming **Six Million Dollar Man** adventures will see Steve Austin battling bank robbers in a WWI biplane, presented by Nick Cuti, and Dick Giordano. When a friend of the bionic wonder's flies into a radiation field; he becomes the "Changing Man". Also, a secret project in Alaska finds our hero protecting it from a spy plot in "The Rubber Ball Project".

BULLSEYE NEWS

Well, bombastic bookworms, you're probably wondering what kind of good stuff we've got in store for you in the near future. Fret no more!

First of all, every other issue, we will be bringing you the all-new adventures of **E-Man** and **Nova** by Nick Cuti and Joe Staton. But, do you remember a pint-sized, bedraggled private eye by the name of Mauser? Well, Cuti and Staton are working on a new strip of his adventures now!

Also, in the works, is a trilogy of stories featuring three of Charlton's all time great heroes of the Sixties. Blue Beetle will be in the first part . . . art being rendered by Walt Simonson. Next, Captain Atom will appear courtesy of Al Milgrom. And in the wings . . . Peacemaker by . . . well, you'll just have to wait and see.

But, if you think that we're going to rest on our laurels after that . . . Forget it! Stay tuned for the likes of Liberty Belle by Steve Ditko and Al Milgrom, Nightshade by Motown Mike Vosburg, Killjoy by Ditko, Sarge Steel by Dick Giordano and a whole host of others. Remember the age of Bullseye is here!!!

UPCOMING CHARLTON RELEASES

Below is a listing of the Charlton books scheduled for release on or about the weeks indicated. Exact release dates will vary by locale. This issue, we will be dropping the humor and romance listings due to lack of fan interest. Please write and let us know your opinions on our action.

WEEK OF APRIL 12

Six Million Dollar Man # 1 (Black & White). This issue includes an introduction, "A Cyborg is Born". For a special mission, Austin is given a laser eye in "An Eye for Detail". In "The Deadly Raven" the Bionic Man must rescue a defecting scientist out of a hospital; presented by Nick Cuti. Lastly, our Stop-Action Wonder must help a scientist "Escape from Shark Island", detailed by Mike Pellowski. All art was rendered by the boys at Continuity Studios. Cover Painting by Neal Adams.

WEEK OF APRIL 19

Phantom # 71. When a plane is lost on a giant mountain, the Phantom leads a rescue operation. A lost civilization is discovered who worship "The Monster of Zanadar" a giant spider that the Ghost-Who-Walks must defeat. Story by John Clark and art and cover by Dandy Don Newton.

Monster Hunters # 6. In "The Beast or the Burden" by Mike Pellowski and Steve Ditko, a police inspector can't understand why a 19th Century doctor wants to experiment with corpses. One of the Kitterine brothers is a maniac, but "Who Prowls the Night ? Only Joe Gill, Nicholas Alascia and Lamont Cranston know. For centuries Druids have waited for the "Dawn at Stonehenge" in a story by Tom Himes and Mike Zeck. Cover painting by Mike Zeck.

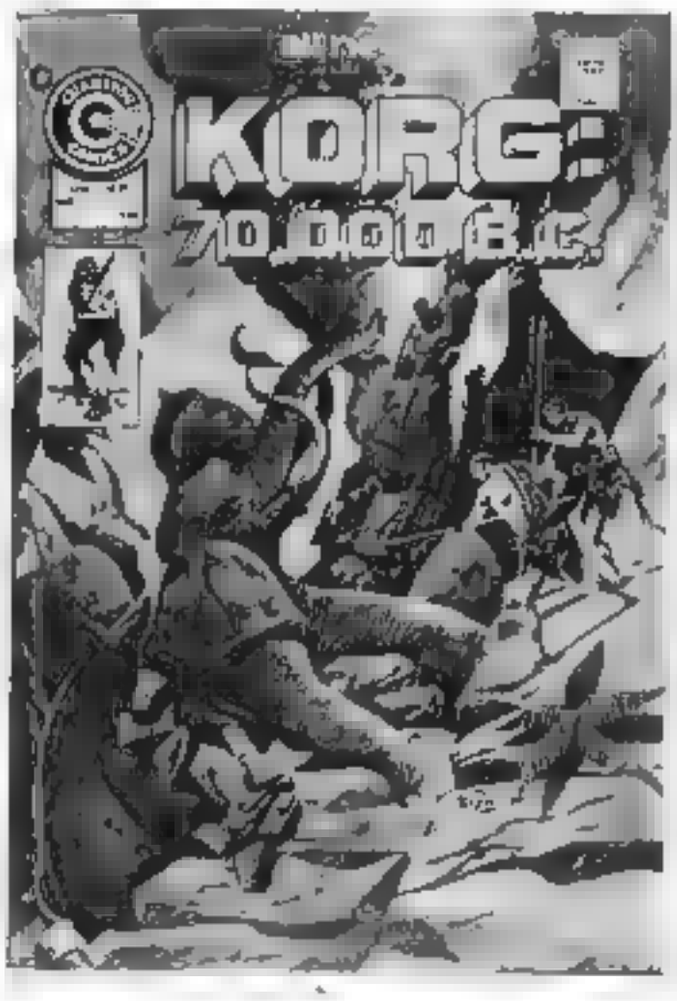
Scary Tales # 6. A man scoffs at a prophecy of his death until the appointed hour draws nears, in the "Scorpio Curse" by Mike Carlson and Mike Zeck. 'Snatcher' shows the fate we'd all like to see a purse snatcher suffer by Tim Boxell and Rick Larson. An emissary from space, sent to help the earth goes berserk in "The Missionary", a tale woven by Joe Gill and Bill Molno. Cover by Bob Hall.

Emergency! # 1 (Black & White). Joe Gill explains who "The Paramedics" are in the introduction. When legal complications arise, they go to school to practice medicine in "Silent Death". When a crazy old man traps kids in a home and sets fire to it, it becomes a "Horror House" in a story by Nick Cuti. The paramedics must track a mad dog in "His Bark is Worse than his Bite" by Mike Pellowski. As usual, art chores are by Continuity Studios. Cover painting by Neal Adams.

WEEK OF APRIL 26

Korg: 70,000 B.C. # 7. Korg becomes a candidate for sacrifice to a serpent god until Bok interferes — a story of "Survival". Story, art and cover by Pat Boyette.

War # 7. Wars from days gone by in pictoral form. Cover by Tom Sutton.



WEEK OF MAY 3

Haunted # 28. This book was so scary even we were afraid to look at it.

Space: 1999 # 5. Our crew from Moonbase Alpha land on a planet where its populace is struggling against the Greek Gods in an issue by Nick Cuti and John Byrne.

Six Million Dollar Man # 2. How can a little girl's doll affect the Bionic Man? Find out in "The Effigy" by Nick Cuti and Joe Staton. Cover painting by Joe "The Pro" Staton.

Emergency! # 2. More exciting paramedic action brought to you by Joe Gill and the Demetrio Studio. Cover Painting by Joe Staton.

WEEK OF MAY 10

Space: 1999 # 5. (Black & White). After the castaways encounter "The Strange Ones" by Joe Gill and Pat Boyette, they discover an alien civilization under the surface of their own moonbase in "The Undisturbed" by Nick Cuti and Gray Morrow. All this plus, "Snowball" by Nick Cuti and Vincente Alcazar in which Koenig and crew come upon a planet of snow where an advanced and a primitive race are engaged in war. Cover painting by Gray Morrow.

Fightin' Marines # 130. Read stories about a few, good men.

House of Yang # 6. Last issue. When Sun refuses to bow before "The Shogun of Karu Island", he must face that island's champion or face certain death. Story by Joe Gill and art and cover by Warren Sattler.

Billy the Kid # 116. Bang, Bang. Shoot 'em up action from those rough riders Joe Gill and Warren Sattler. Cover by Wily Warren Sattler.

WEEK OF MAY 17

Ghost Manor # 30. A hired hand takes out his grudges against his boss by abusing a "Scarecrow"; a story by Joe Gill and Nieto. See a 20th Century witch turn into a marshmallow in "Time Enough to Die" by Tom Tune, Charlie Nicholas and Bob Layton. A lad in the ancient land of Hydrabad, steals a magic lamp in a story of "The Jackal" by Pat Boyette. Cover by Boyette.

Ghostly Tales # 122. See deadly African bees deal a man's revenge on an unsuspecting town in "The Stinger" by Joe Gill and Nieto. A former quarterback of a football team decides he wants his old position back he discovers "The Secret of a Superstar" a tale by Carl Wessler, Nicholas and Alascia. Learn the dangers of hanging around in the wrong places in "The Crew That Was Hanged" presented by Nick Cuti and Steve Ditko. Cover by Ditko.

CHARLTON PUBLICATION

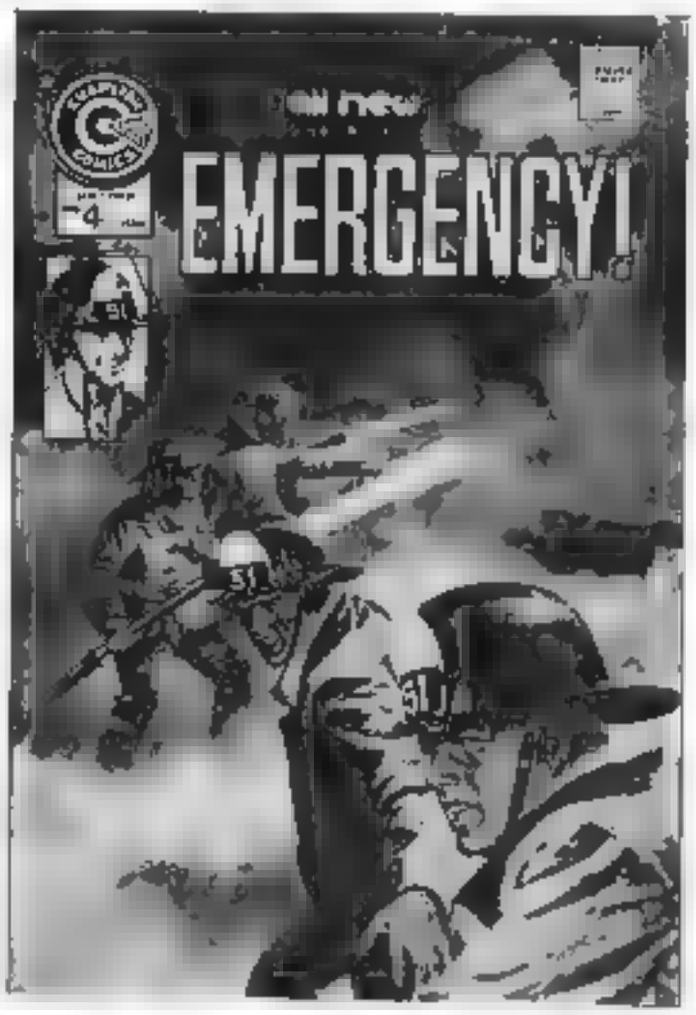
WEEK OF MAY 24

Fightin' Army # 125. Those caissons keep rolling along.

WEEK OF MAY 31

Many Ghosts of Dr. Graves # 58. Weird Willie returns to take revenge as "The Swamp Creature" by Joe Gill, Rick Larson and Tim Boxell. A creator of gargoyles causes havoc in a small village when he becomes a "Servant Of Satan". Also, this issue features two one page stories: "Moonstalker" by Pat Boyette and "Beauty is Skin Deep" by PAM. Cover by Steve Ditko.

Ghostly Haunts # 51. We've been trying to type the news for this issue but Winnie the Witch has placed a spell on it. Every time that we type it, it fades and fades and fades and fades and fades.



SLUMMF
THOP
DIT
MNNN
GRUM
VIP
BZZZZZZZ
FIP
SWEEP
THIP
THIP
THIP
THIP
FRANK FROOK 75
E-MAN

AN INTRODUCTION TO CHARLTON SCIENCE FICTION

by Roger Stern

OR 20,000,000 MILES TO DERBY!

It's a long, long way from **Space Adventures #1** to **Space: 1999**. It's 12-billion light-years out from the Crab Nebula and 12 Angstrom units from the center of a uranium nucleus. It's the time from the first prehistoric alien visitations to the discovery of the first star drive . . and it is five seconds ago.

Actually, it is some 23-years, terrian time, from that first issue of **Space Adventures** to the initial adaptation of **Space: 1999**. It was 1952 when the fledgling Charlton house printed their first science fiction title. It was early and crude, perhaps, and it was more space opera than high-brow speculative fiction, but it was a start. In the near-quarter-century since that first effort, Charlton has produced well over a dozen titles that have presented SF features on either a full or partial basis. Some have been less than inspired, many were only average, but there were a number of shining stars amidst the firmament — and they have made it all worth while.

Along the way there have been a number of property adaptations. Everyone is aware of the recent **Space: 1999** books, but does anyone remember those early **Space Adventures** that featured the adventures of that early video viking — Rocky Jones, Space Ranger? Or how about the special printings of Curt Swan's version of Destination: Moon?

You say you want something more meaty for your money? Okay. Imagine yourself on a possible Terra of the far-flung future. That earth has a world government, ruled by totalitarian overlords known as the League. It is not a pleasant place, this possible future-world, and there is resistance, perhaps even organized resistance. But the League has an answer for dissent. It's a far-removed world called Klorath. There political outcasts are shuttled, nasty human thorns torn from the side of the establishment. Klorath is a strong, fertile world, free of the pollution of earth. But it is also a competitive world, and the unwilling colonists do not live long. Not, that is, until a hardy crew led by one Jason Tolliver arrived. The story of how Jason and his fellow dissidents staved off the Klorathian predators, from the great, flying lizard-birds to the deceptive purrito monkey-cats, how they encountered the native Klorathian peoples, and how they finally met in mental harmony through the use of great, psionic globes was told in one of the classic one-shot books of all time — The Green Planet. Charlton produced the book in 1962, and sported one of Dick Giordano's best works of the period. It could have been the beginning of a great new series, but such was not to be.

There was another attempt at series science fiction some five years later in a resurrected version of **Space Adventures**. Anchored in the writing talents of one Sergius O'Shaugnessy, and supported by a squadron of artists, the big-C's mini-series was called UFO, and it dealt with the adventures of a small town reporter named Paul Mann and a group of earthmen called the Esrom. Oh, did we mention that the Esrom were from the year 4000 A.D.? Yes, the Esrom were from the far future, from a period that had suffered a devastating nuclear war. The Esrom survivors had traveled back to the late 1960's in hopes of altering the chain of events that would one day spell their downfall. The only problem was that the opposing side, the Honjnos, had followed their more peaceful future-counterparts back into the past. And then Mann entered the picture. His editor had assigned him to investigate some local UFO sightings and his research led him to the Esrom, a stolen germ warfare project, the first fusion explosion, a defecting Russian scientist, an adventure in 10th century England, and an eventual committment to an asylum for the mentally ill. Artwork on the project was brought to a fine state with contributions from Jim Aparo, Steve Ditko, and Pat Boyette. Unfortunately, the series died after only two outings, and as far as we know, Paul Mann is still in that padded cell somewhere in upstate New York.

Mr. O'Shaugnessy was very prolific science fiction-wise during the late sixties. During that period, he and James Aparo started the very excellent Wander series — said feature residing in, of all places, **Cheyenne Kid**. (It dealt with the adventures of a traveling salesman from Sirius-V who had crash-landed in the old west.) And in the second issue of **Charlton Premiere**, he and Pat Boyette rendered a comics novel that still produces misty-eyed remembrances in some circles. It was called "Children of Doom."

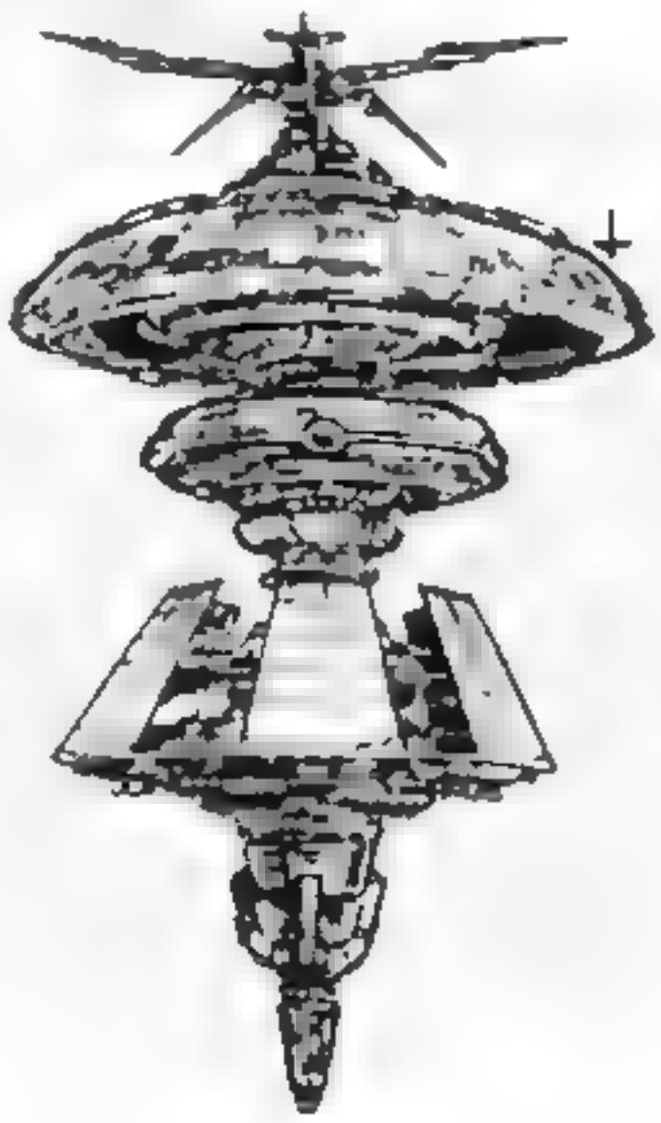
It was a chilling tale of the near-future. A major scientist had developed an awesome doomsday machine, a device which would totally destroy the earth should any nation use the smallest of nuclear bombs. It was designed at the ultimate deterent to war, but in the end it nearly caused the end of human life. For the doomsday machine would be triggered by nuclear weapons, but not by the cosmic-storm projectors of a minor Balkan state. The result cosmic fireballs swept over the world, decimating the population and causing bizarre mutations. Pre-holocaust people were of three types: the pyros, who could create fire with the force of their own wills; the clairvoyants, whose mental powers compensated for their lack of sight; and finally, the mysterious ones, whose powers of mind could teleport them through time and space. The story was stunningly executed, and to this day is recognized as one of O'Shaugnessy & Boyette's best works. But beyond the fine story quality, "Children of Doom" was an exciting experiment in mixed formats. In this case, pages of four-color and of black-&-white were employed in varying degrees for dramatic effect.

But science fiction died at Charlton in the late sixties with the discontinuation of **Space Adventures**, and its companion magazine, **Strange Suspense Stories**. And with the exception of **E-Man's** rather cosmic origins and an occasional special issue of **Haunted**, there was no SF coming out of Derby until the coming of **Doomsday Plus One**.

And now, unfortunately, the **Doomsday** crew have come and gone leaving only some intriguing John Byrne artwork behind. For the time being we still have **Space: 1999**, and perhaps someday we'll see some more science fiction from the Connecticut crew. But one thing is certain.

In comics, as in life, the more things change, the more they remain the same. Remember how we said it was a long way from that first issue of **Space Adventures** to the stories of Moonbase Alpha? Well, we lied. For you see, in that first historic issue a group known as Rex Clive and his Space Rangers tackled some space villains with a unique bit of strategy.

They blew the moon out of its orbit.



EDITOR
GEORGE WILDMAN
STORY AND ART:
JOHN BYRNE
DOOMSDAY
THERE WILL BE
TIME
RRROWR
PART ONE
TIMESHIP

NO! THIS NOT LIKE ANY DRAGON KUNO EVER SEE BEFORE, BUT KUNO NOT RUN! KUNO WARRIOR! FIGHT!

DON'T BE CRAZY, KUNO! THAT'S A TYRANNOSAURUS REX! THAT'S SIX TONS OF SAVAGERY IN A THREE TON PACKAGE!

NO, BO-YUD! YOU SAVE JIH AND IKEI! KUNO WILL KILL DRAGON!

KUNO!

MOVING WITH AGILITY THAT BELIES HIS GREAT BULK, THE ANCIENT GOTH SCRAMBLES PAST THE RAGING DINOSAUR...

THERE'S A LEDGE JUST ABOVE ITS HEAD! IF I CAN ONLY REACH IT BEFORE HE CAN TURN ON ME

KUNO SUCCEEDS. THE TYRANNOSAUR HAS NOT EVEN NOTICED HIS MOVEMENTS...

NOW, DRAGON! YOU DIE...!

KUNO KILL!

FANGS LIKE DAGGERS FLASH IN THE BRIGHT, CALIFORNIA SUNLIGHT AS THE BEHEMOTH SWINGS ITS GREAT HEAD, BUT ITS MOTIONS ARE TOO SLOW TO BE OF ANY USE AGAINST THE LEAPING WARRIOR...

KUNO'S DAGGER TO PIERCE.

KUNO DIRECTS HIS ATTACK TO BETTER ADVAN-

AGAIN AND AGAIN

POES WHAT ITS SPEED COULD NOT

E HAS A MOMENTARY GLIMPSE OF HARD EARTH RUSHING TO EMBRACE

N EYE LIKE A

BASKETBA

UPWARDS.

THREE MINUTES AGO···

BOYD! WHERE'S KUNO? WHAT *HAPPENED* TO HIM···?

NO TIME FOR CHIT CHAT! TOSS ME DOWN A RIFLE, JILL!

HERE··· BUT··-THAT WON'T STOP A DINOSAUR!

BOYD ELLIS MAKES NO REPLY. HE IS ONLY *TOO* AWARE OF THE INSIG-NIFICANCE OF HIS WEAPON···

LOS ANGE… NEXT EXIT

ESPECIALLY AGAINST SUCH A FOE!

GOOD LORD! THAT THING'S LOOKING AT KUNO LIKE I LOOK AT KNOCKWURST ON RYE···

MAYBE, IF I HIT IT IN THAT DAMAGED EYE IT'LL TURN AWAY···

TROUBLE IS··· I MAY ALSO MAKE IT *THAT MUCH MADDER···!*

SKIZZER

HOLD IT, WHOEVER YOU ARE!

JUST TOSS AWAY THAT WEAPON, AND IDENTIFY YOURSELF!

REALLY, CAPTAIN ELLIS! IS *THAT* ANY WAY TO GREET ONE WHO HAS ONLY RECENTLY ~ AS YOU WOULD PUT IT~ "SAVED YOUR BACON?"

NOW, PLEASE, PUT AWAY THAT SILLY TOY. IT WOULD BE USELESS AGAINST MY PROTECTIVE GARMENTS – BUT, I ASSURE YOU, MY WEAPON WOULD BE EVERY BIT AS EFFECTIVE AGAINST *YOU* AS IT WAS ON THAT DINOSAUR.

HERE IS NO THREAT IN HER TONE. IN FACT, A THRILL CHASES THRU BOYD ELLIS AT THE SOUND OF HER VOICE. HAD HE IMAGINED THE PERFECT WOMAN, SHE WOULD SPEAK THUS.

ALRIGHT, I APOLOGISE. I'M A SOLDIER, NOT A DIPLOMAT. BUT I'D STILL APPRECIATE SOME EXPLANATIONS. WHO ARE YOU? WHERE DID YOU COME FROM? HOW···

ALL YOUR QUESTIONS WILL BE ANSWERED IN TIME, CAPTAIN. FOR THE NONCE, I SUGGEST WE REPAIR TO SAFER QUARTERS. AS FOR *WHO* I AM, YOU MAY CALL ME *CAMEO*.

KUNO ·· KUNO, ARE YOU ALRIGHT? WE HAVE TO LEAVE NOW – CAN YOU TRAVEL?

UNGH! ONLY KUNO'S *PRIDE* IS HURT! THAT ONLY *SMALL* DRAGON. NOT EVEN BREATHE FIRE – BUT MUSIC-VOICE *GIRL* HAVE TO SAVE KUNO···!

SOME MINUTES LATER...

ER··· CAMEO, WE'VE BEEN WALKING NEARLY HALF AN HOUR. OUR PLANE IS CLOSER THAN THIS!

BUT NOT AS *SAFE!* REALLY, CAPTAIN, YOUR IMPATIENCE KNOWS NO BOUNDS! BUT, NO MATTER··

WE HAVE ARRIVED!

HE WESTERING SUN GLEAMS ON THIRTY FOOT HELICOPTER BLADES - BUT ANY RESEMBLANCE TO A CONVENTIONAL AIRCRAFT ENDS THERE···

WHOA! TIME OUT! *THAT'S* SAFER THAN OUR JET? YOU'LL FORGIVE ME, CAMEO, BUT MY TEST-PILOT DAYS ARE BEHIND ME. *NO WAY* WILL I GO UP IN A CONTRAPTION LIKE THAT!

OH YE OF LITTLE FAITH! THE *ALBATROSS* IS PERFECTLY SAFE. THAT IS HOW I CAME HERE··· UNSCATHED!

ALBATROSS? AN EARTH-BIRD! YET, FOR A THING LIKE *THAT* TO BE AIR-WORTHY, YOU MUST REPRESENT A REMARKABLE TECHNOLOGY- FAR BEYOND OURS.

WHERE *ARE* YOU FROM, CAMEO? HOW···

PLEASE, CAPTAIN!

I HAVE TOLD YOU ALL I CAN. MY JOB WAS TO CONTACT YOU, NOTHING MORE. AS I HAVE ALREADY SAID, ALL YOUR QUESTIONS *WILL* BE ANSWERED···

NOW, PLEASE BOARD THE ALBATROSS.

I THINK YOU WILL FIND THE ACCOMODATIONS TO YOUR LIKING···

YOU'RE A MASTER OF UNDERSTATEMENT AS WELL AS EVERYTHING ELSE, CAMEO.

I'VE SEEN PRIVATE AIRCRAFT LESS SUMPTUOUSLY APPOINTED.

"I'M PLEASED YOU LIKE IT," REPLIES CAMEO. "PLEASE, MAKE YOURSELVES COMFORTABLE···

MMM! PLEASANT SURROUNDINGS, EVEN MORE PLEASANT COMPANY- WHAT MORE COULD A MAN WANT - EXCEPT ANSWERS!

LOOK, CAMEO, I APPRECIATE THE HOSPITALITY, BUT IF YOU CAN'T ANSWER MY QUESTIONS WHEN WILL YOU TAKE US TO SOMEONE WHO *CAN*?

WHEN DO WE GET UNDERWAY?

YOU AMAZE ME, CAPTAIN! AN ASTRONAUT SHOULD NOT BE SO BOUND BY CONVENTION!

WE ARE *ALREADY* UNDERWAY!

SHE SPEAKS THE TRUTH, BOYD! WE *ARE* AIRBORNE - QUITE HIGH, BUT NOT VERY FAST.

AMAZING! FLIGHT WITHOUT ACCELERATION, DRAG ... INERTIA. I HAVE HAD BUMPIER RIDES IN *ELEVATORS!*

WELL, YOU CAN SURE SAY ONE THING FOR THIS SET UP. IT GIVES A MAN A CHANCE TO *THINK*. WE WERE ALL · UH · UNNERVED BACK THERE.

NOW, I REALISE THAT DINOSAUR COULDN'T HAVE BEEN *REAL*. IT MUST HAVE BEEN AN *AUDIOANAMATRONIC* DISPLAY FROM DISNEYLAND - BUT WHERE DID IT GET ITS POWER···?

FROM THE SAME SOURCE *YOUR* POWER COMES, CAPTAIN. IN· DIRECT CONVERSION OF SOLAR ENERGY.

YOU SEE, THAT TYRANNOSAUR WAS QUITE REAL···

AS ARE THESE OTHERS

THROUGH THE PORTHOLES OF THE ALBATROSS, THE SURVIVORS OF DOOMSDAY GAZE OUT ON A WORLD GONE SUDDENLY MAD...

CRETACEOUS LANDSCAPE UNFOLDS BENEATH THE FLYING MACHINE. THE TERRAIN IS TROPIC, LUSH, AND THE LONG DEAD DINOSAURS RULE ONCE MORE

WARY TRICERATOPS, STARTLED BY THE CLATTER OF THE ALBATROS, TURNS TINY, GOLDEN EYES TOWARD THE SKY

INCREDIBLE! WHAT ON EARTH HAS HAPPENED TO US? HAVE WE SLIPPED THROUGH SOME KIND OF — TIME WARP?

I CANNOT ANSWER, CAPTAIN.

IKEI, YOU'RE OUR RESIDENT PHYSICIST. WHAT DO YOU MAKE OF ALL THIS?

I HESITATE EVEN TO *THINK*, BOYD. TIME DISTORTION *IS* POSSIBLE, BUT THE POWER EXPENDITURE WOULD BE *ENORMOUS!*

I CAN THINK OF NO NATURAL PHENOMENON THAT WOULD ACCOUNT FOR OUR HAVING MOVED BACKWARD THROUGH TIME!

YOU HAVE NOT. I CANNOT EXPLAIN FULLY WHAT HAS OCCURRED, BUT I ASSURE YOU···

···WHAT YOU SEE OUTSIDE IS *YOUR OWN TIME PERIOD!*

THEN IT'S THE *DINOSAURS* WHO ARE DISPLACED IN TIME?

NOT JUST THE DINOSAURS, BOYD. BY MY CALCULATIONS WE'VE BEEN FLYING SOUTHEAST – WHICH SHOULD PUT US OVER THE RIO GRANDE···

BUT, LOOK AT *THIS!*

BOYD ELLIS BLINKS AGAINST THE HARSH WHITE LIGHT. BELOW THE ALBATROS UNFAMILIAR S MOUNTAINS LIE IN THE CHILL GRIP OF WHAT CAN ONLY BE AN ICE AGE!

···AND THE LANDSCAPE CHANGED *SUDDENLY*, BOYD, AS IF SOMEONE HAD SLICED A KNIFE BETWEEN THE JUNGLE AND THE ICE-CAP!

AN IRRESISTIBLE "*KNIFE*" MISS MALDEN, AS YOU WILL NOW SOON LEARN···

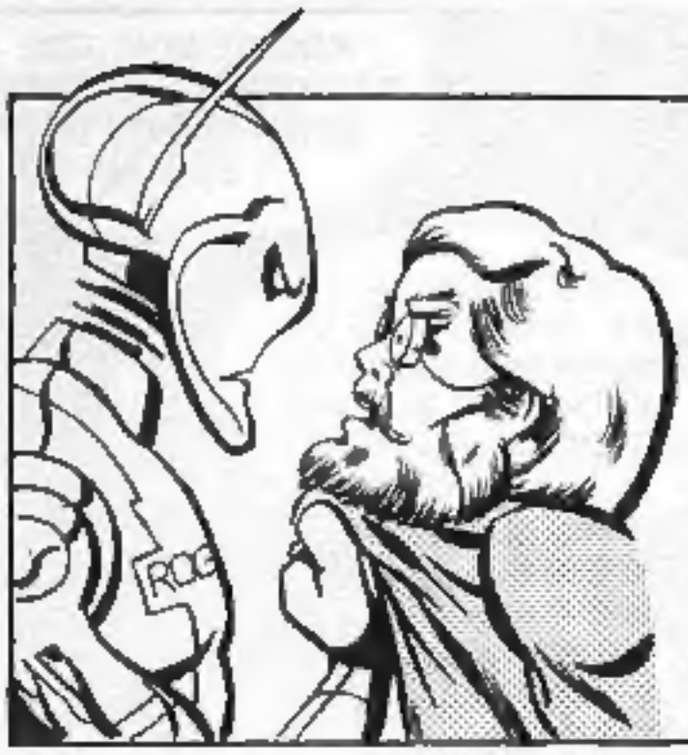
FOR WE ARE *HOME*···

MY FRIENDS... BEHOLD!

THE AERIE

NEXT ISSUE ~

THE MAN FROM ELSEWHEN !!



ROG-2000 INTERVIEWS HIS CREATOR!

Rog: *Beats me why anybody would want to know anything about you, but start with the basics-where and when were you born?*

Byrne: I was born in Walsall, England, on July the sixth, (mumblely-mumble).

Rog: *Don't be coy.*

Byrne: 1950.

Rog: *Sez here you're a Canadian.*

Byrne: My family moved to Canada — to Edmonton, Alberta, to be precise, in 1954.

Rog: *When did you get interested in comics?*

Byrne: When the "Superman" tv series started. It was my first encounter with superheroes. In those days, you couldn't get American comics in England . . .

Rog: *I thought you said you were in Canada by then?*

Byrne: My mother became homesick. We went back to England until 1958 . . . Now may I continue?

Rog: *Sure.*

Byrne: Anyway, as I was saying, you couldn't get American comics in England in those days, but a British firm did publish black and white annuals, which were basically old stories, mostly "Superman" and "Batman", bound in hardcover.

Rog: *When did you start* drawing *comics, tho'?*

Byrne: Depends on how technical you want to get. Every kid is an artist at heart, and I guess I was no different . . .

Rog: *Just better.*

Byrne: I didn't say that.

Rog: *You* thought *it.*

Byrne: I don't recall anyone ever saying you were telepathic, chrome dome.

Rog: *Speaking of which, when did you get interested in robots?*

Byrne: With the first appearance **"Magnus Robot-Fighter"**, I think. Oh, I'd known about robots before — one of my favorite old movies is **"The Day the Earth Stood Still"**, in which a robot figure is prominently — but I never really drew or designed them until **"Magnus"**. In those days, my robots were Russ Manning rip-offs, of course.

Rog: *Sometimes I think I'm the only original thought you ever had! When did the two come together, comics and robots?*

Byrne: Not for some years. Around 1968 I first read **"I-Robot"**, which is Isaac Asimov's definitive version of the robotic mind. I admit until then I'd never really thought of robots in terms of viable personalities-non-evil personalities. Oh, I'd seen the adaptation of **"Adam Link"** on the Outer Limits, and later I'd read the book, but it wasn't until the Asimov books — and later Clifford Simak's **"City"**, that I really found myself anything like enthused over robots.

Rog: *While you're in the mood for name-dropping, what artists have most influenced your (for lack of a better word) style?*

Byrne: I've gone through several different stages in my artistic development. At one time or another I've imitated several artists; Bellamy, Kirby, Adams, Kane. They've all left an impression in my style.

Rog: *What about Charlton? You've talked about various members of the competition but what about the creeps who cancelled . . . I mean, the company you work for?*

Byrne: Charlton is a good group to be affiliated with. I'd spent about two years trying to break in at Marvel. With Charlton it took about two minutes.

Rog: *Thanks to me.*

Byrne: I'd like to think my talent had something to do with it.

Rog: *Dream on, brother. How extensively had you read Charlton comics before?*

Byrne: Hardly at all. I was always a snob about comics I read, and of course my parents very much restricted the comics I was allowed to buy. Mostly I read D.C., and later Marvel. Until **"E-Man"** I had never actually bought a Charlton comic.

Rog: *Don't you think it's dangerous to admit that?*

Byrne: No. Ten years ago it might have been. I grew up with comics in the days when competing companies were ignored or slandered. If someone mentioned **"Spiderman"** on the letters page of a **"Batman"** comic, it would be blacked out. You could still understand who was being spoken about, but only by inference. The new comics scene has relaxed considerably since.

Rog: *Okay, if you had complete creative control, what kind of books would you like to see at Charlton.*

Byrne: Aside from **"The Adventures of Rog-2000"**? Charlton has a rather unique policy, so far as I have been able to ascertain, concerning the creation of new titles. Rather than flooding the market, weakening their overall sales, they wait until one book is cancelled, before introducing another.

Rog: *That wasn't the question.*

Byrne: I realize that. I'm just setting the stage. If I could create new titles at Charlton, their are any number of books I'd like to set up. Perhaps a team book, with their old, defunct characters, like **"Captain Atom"**, **Nightshade"**, **"Blue Beetle"**, and the **"Question"**. Certainly there's room at Charlton for a barbarian book. Of course, if **"Doomsday +1"** and **"Space: 1999"** prove successful it could reopen the field for science fiction.

Rog: *Speaking of which, is it true you've said you wanted to write* **"Doomsday"**?

Byrne: There are one or two sub-plots, and general plot twists, that I would have liked to introduce into **"Doomsday"**. But Joe Gill had tight hold on the writing reins, and I was too busy to take on the chores.

Rog: *If you could, what would you like to change?*

Byrne: "Change" is the wrong word. "Expand" is more like what I have in mind. There are a lot of inconsistencies I'd like to straighten out. If all those bombs were exploded, where's the radiation. How soon after the war would mutants begin to appear. I have a robot character I'd like to introduce in a kind of re-curring sub-plot, and there's a time-slippage theory Joe and I have discussed. It's all in the future, literally as well as figuratively, for now.

Rog: *What about "The Adventures of You-Know-Who"?*

Byrne: That would be a full length thing in the sense that **"E-Man"** was full length — hey, how about **"E-Man"** as a back-up feature in **"Rog-2000"**? I've several stories in mind: "The Snowman Cometh", "Tibet your Life" (co-created by the nefarious Sterno), "A Knight to Remember". Maybe even "Son of the Sog".

Rog: *Okay. I'm running out of tape here. Any other pearls of wisdom before I do?*

Byrne: There's only one thing I'd like to say — and I honestly believe it will revolutionize the whole comic industry. All we have to do is . . .

(Flap Flap Flap Flap Flap)

. . . End of Tape . . .

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SPACE: 1999

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